

AN INTRODUCTION TO THE
POST-TRIDENTINE
MASS PROPER

— PART ONE —

BY
THEODORE KARP



Musicological Studies and Documents

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POST-TRIDENTINE MASS PROPER

Theodore Karp

AMERICAN INSTITUTE OF MUSICOLOGY

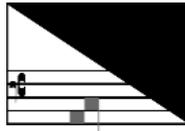
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Part 1: Text

Theodore Karp



AMERICAN INSTITUTE OF MUSICOLOGY
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ONE

Introduction

During the three centuries following the conclusion of the Council of Trent in 1563, there was a remarkable flowering of activity in the realm of Catholic liturgical chant, much of it concentrated in the first hundred years. Indeed, within the last decade of the sixteenth century, there were no fewer than six¹ independent revisions of the entire Mass Proper. These were prompted by a changed vision of the aesthetic that should govern this repertoire.

When the Franks adopted and remodeled an earlier Roman repertory—apparently soon after the mid-eighth century—they associated with the new hybrid a legend of its Divine Creation transmitted through St. Gregory. According to this well-known story, the Holy Spirit descended in the form of a dove and, perched on Gregory's shoulder, sang the melodies to him. The Pope, in turn, dictated these to a scribe seated respectfully behind a curtain. The legend was of inestimable help in propagating the new creation—resulting in the obliteration or near obliteration of various local chant repertoires. It also helped produce a drive for the accurate preservation of this chant to the extent possible within the limitations of both the human memory and the notations that were used to aid it. One does not tamper with the work of the Divine.

The respect for this magnificent repertoire was retained well through the fifteenth century. Nevertheless, various tensions that conflicted with the uniform preservation of the melodies arose long before this time. The first of these was driven by music theory, which began to assert increasing force from the eleventh century onward. As theorists sought to fix the contents of the gamut, they dismissed

24 A Checklist of Printed Graduals

- 1682² *Graduale Bisuntinum editum juxta Missale illustriss. ac. RR. DD. Ant. Petri de Grammont, archiep. Bisunt., missarum omnium, tam de proprio SS quam de tempore; item et votivarum, complectens cantum: correctum et ad usum ecclesiae metropolitanae Bisuntinae reductum a R. D. Joanne Mille . . . Vesuntione, typ. Lud. Rigoine, 1682.*
Besançon, Bibl. mun., 12716, Réserve Comtoise; 5427, Fonds ancien
- 1682³ *Graduale et Antiphonale ad usum S. Ludovici domus regiae Invalidorum.* 1682.
Paris, Musée des Invalides, 10
- 1687¹ *Graduale Romanum, juxta Missale Pii Quinti, Pontificis Maximi, autoritate editum. Cujus modulatio concinne disposita; in usum & gratiam Monialium Ordinis Sancti Augustini. Opera & studio Guillelmi Gabrielis Nivers, Christianissimi Regis Capellae Musices nec-non Ecclesiae Sancti Sulpicii Parisiensis Organistae.* Paris, L'authour, 1687.
Chicago, Newberry Library, Estate of Howard Brown; Paris, Bibl. nat., Rés 2287; Oxford, Bodleian Library, Vet. E3 e30. (See also 1658, 1696)
- 1687² *Graduale Romanum, juxta Missale Pii Quinti, Pontificis Maximi, autoritate editum. Cujus modulatio concinne disposita; in usum & gratiam Monialium Ordinis Sancti Benedicti. Opera & studio Guillelmi Gabrielis Nivers, Christianissimi Regis Capellae Musices nec-non Ecclesiae Sancti Sulpicii Parisiensis Organistae.* Paris, L'authour, 1687.
Nashville (Tenn.), Univ. of Tennessee; Auxerre, Bibl. mun., A 700 4°, Registres; Brussels, Cons. royale, 40.002; Dublin, Univ. College; Solesmes, Abbaye de Saint Pierre, Bibl., LLc.7-21(2)
- 1687³ *Graduale Romanum, juxta Missale Pii Quinti, Pontificis Maximi, autoritate editum . . . in usum Ordinis Sancti Francisci.* Paris, L'authour, 1687.
Washington, D.C., Holy Name College
- 1688/89 *Graduale Parisiense, Illustrissimi et Reverendissimi in Christo Patris D. D. Francisci de Harlay . Dei et Sanctae Sedis Apostolicae Gratia Parisiensis Archiepiscopi, Ducis ac Paris Franciae, Regiorum Ordinum Commendatoris, Sorbonae Provisoris, Regiae Navarrae Superiores Aul[c]toritate; ac venerabilis ejusdem Ecclesiae Capituli Consensu; Editum, Sumptibus Cleri Parisiensis. Lutetiae Parisiorum, Typos Lud[ovici] & Lud. Sevestre, Typographor. Vaenit Apud eosdem, via Mori, prope sanctum Nicolaum in Cardineto, 1689.*
Paris, Bibl. Mazarine, 1170Q².2 (*Pars Aestiva* only)
Explicit to Temporale reads 1688 (p. 246); Explicit to remainder reads 1689 (p. 654).
- 1690¹ *Graduale Romanum de tempore et sanctis ad normam Missalis ex decreto Sacrosancti Concilii Tridentini restituti . . . Venetiis, Sumptibus Pauli Balleoni, 1690.*
London, British Library, L.18.b.13; Piacenza, Bibl. e Archivio Capitolare

This variability in relative prolixity is even more pronounced when one compares the different treatments of the last word of the segment, *super humerum eius*. The normative medieval version given in the Solesmes editions allots seven tones to the first syllable of this word. These, however, are contained within the interval of a third. Rather than forming a broad gesture, they circle back and forth in a quasi-repetitive fashion. This kind of motion was often viewed with disfavor by seventeenth century-editors of chant. We thus find readings that reduce the number of tones to five, four, and even two. It is worth noting that even though the Giunta edition of 1596 and the one by Ciera in 1610 (staves e, f) belong to the same Venetian tradition, the two vary notably in their treatment of this word. Similar comments may be made concerning the treatment of the first syllable of the word *eius* that occurs slightly later. Here the Medicean Gradual (staff g) reduces what had in previous centuries been a gesture of as many as six tones to a single tone.

Apart from the solicitude for prosody, a trait shared by most post-Tridentine Graduals, the Medicean Gradual presents a notable change in melodic profile. The tonal architecture of the normative medieval version rests on an A–B–A structure, the contrasting element using cadences on *a* for the two interior phrases each ending with the word *eius*. The Medicean editors, Anerio and Soriano, apparently felt that this conjunction threatened the tonal centrality that should reside on *g*. Hence they eliminated the stepwise descent to *a* in the first of these instances and terminated this cadence on *b*, while they raised the level of the second cadence by utilizing repeated *d*'s.

The variability to be observed in the setting of the two last words, *consilii Angelus*, demonstrates with considerable clarity the variability of chant practice during the seventeenth and eighteenth centuries. Each of the readings, including the conservative versions of the Benedictines and Carthusians is individual. None is a duplicate of another. Differences in attention to prosodic values are especially apparent with regard to the setting of the concluding word.

Not shown in the example is the reading of the Gradual published by Andreas Petricovius (=Piotrkowczyk) in Kraków, 1600. This is among the more conservative reform Graduals, but it nevertheless is assignable to this group. This is not merely a result of its adherence to the Roman Missal of 1570, but of its attention to the details of prosody. In its reading for *Puer natus*, this new attitude shows clearly in the allocation of tones to six sensitive words: *filius*, *imperium*, *eius* (twice), *consilii*, and *Angelus*. In four instances the unaccented penultimates are restricted to a single tone; the remaining instances reduce the number of tones for the unaccented final syllables to two tones.

Viewing the transmission of *Puer natus* as a whole, we observe that when a simple medieval chant displays a strong sense of tonal centrality as well as a respect for prosodic values, the changes that are apt to be wrought during the post-Tridentine period are modest. Striking alterations in melodic profile are rare, although occasional minor changes can be observed. This notwithstanding, minor changes in

Chant: *In medio duorum animalium innotesceris: dum appropinquaverunt anni, cognosceris:*

English-1: In the midst of two animals You shall be made known: when the years shall draw near, You shall be known:

English-2: O Lord, revive Thy work in the midst of the years, in the midst of the years make it known;

Vulgate: *Domine opus tuum in medio annorum vivifica illud in medio annorum notum facies*

English-3: In the midst of the years renew it; in the midst of the years make it known;

English-4: Repeat it in our own time, reveal it in our time.

English-5: O LORD, revive thy works in the midst of years, in the midst of years make known.

Chant: *dum advenerit tempus, ostenderis.*

English-1: when the time shall come, You shall be manifested.

Chant: *In eo, dum conturbata fuerit anima mea: in ira, misericordiae memor eris.*

English-1: When my soul shall be in trouble, You will remember mercy, even in Your wrath.

English-2: In wrath remember compassion.

Vulgate: *cum iratus fueris misericordiae recordaberis*

English-3: in wrath, remember mercy.

English-4: For all your wrath, remember to be merciful.

English-5: in wrath remember mercy.

Chant: *Deus a Libano veniet, et Sanctus de monte umbroso et condenso.*

English-1: God will come from Lebanon, and the Holy One from the shady and thickly covered mountain.

English-2: God cometh from Teman, And the Holy One from mount Paran. Selah

Vulgate: *Deus ab austro veniet et Sanctus de monte Pharan Semper*

English-3: God came from Teman and the Holy One from Mount Paran.

English-4: Eloah is coming from Teman, and the Holy One from Mount Paran.

English-5: God came from Teman, and the Holy One[*e*] from mount Paran. Selah

Chant: *Operuit caelos majestas ejus: et laudis ejus plena est terra.*

English-1: His majesty covered the heavens: and the earth is full of His praise.

English-2: His glory covereth the heavens, And the earth is full of His praise.

Vulgate: *operuit caelos gloria eius et laudis eius plena est terra.*

English-3: His glory covered the heavens, and the earth was full of his praise. Selah.

English-4: His majesty veils the heavens, the earth is filled with his glory .

English-5: His glory covered the heavens and the earth was full of his praise

The chant text not only enlarges on both the Hebrew original and the Latin Vulgate, but it distorts the sense as well. The most serious instance involves verse 2, in which the critical word in Hebrew is *chaiyehu* (spelled: cheyt, yod, yod, heh, vav [bear in mind that vowels are not ordinarily indicated in Hebrew]). We may

The Solesmes reading of verse 4 does not derive entirely from that presented in Montpellier, Fac. méd., H. 159, although the beginnings are in accord. At any rate, our various sources do not agree in their identification of the syllable bearing the primary accent in the word, *revelationem*. In principle, this should fall on the penultimate syllable. This is reflected in the reading of Paris, Bibl. nat., lat. 903. However the readings of Montpellier, Fac. méd., H. 159 and Oxford, Bodleian Lib., Rawl., lit. d.3 accord a greater number of tones to the third syllable, which in principle bears only a secondary accent. Among our late sources, this policy is followed notably in the reading of the Medicean Gradual (staff e), although I would not wish to postulate a direct link between any of these three sources. The version of the Flandrus Gradual (staff I) is idiosyncratic in that it is the only source to place a flourish on the weak fourth syllable.

The final word of *Nunc dimittis* poses a similar problem but of different origin. The word *Israel* is one of a very few Hebrew words taken over into the Latin liturgy. (*Adonai*—the Lord—is another.) A conflict arises in pronunciation inasmuch as Latin practice treats the final syllable as weak, whereas the Hebrew practice is opposite. There are numerous exceptions to the general rule, but in Hebrew the final syllable is more often strong than not. Neither the Giunta nor Medicean editors (staves d, e) are able to accept the concept of a strong final syllable and therefore place the melodic weight on the first syllable. The Medicean reading is especially unusual in that the word previous is *tuae*. Alone among all post-Tridentine editors, Anerio and Soriano expand the number of tones setting the final syllable of this word so that it receives six tones to the five accorded to the accented initial. The version of the Flandrus Gradual (staff I) is unusually close to that presented in the Solesmes books, and indeed expands somewhat the closing melisma.

The communion for the Feast of the Purification is *Responsum accepit Simeon*. With minor changes the text is taken from Luke, 2, verse 26. The Vulgate reads *et responsum acceperat ab Spiritu Sancto non visurum se mortem nisi prius videret Christum Domini*. The eighth-mode melody provided for the chant text is relatively simple, but even so, it provides impetus for changes wrought by later editors.

The most extensive of these appear in the Medicean Gradual edited by Anerio and Soriano. (See example 64, staff f.) The normative medieval melody presented in the *Graduale Triplex* does have various breathing points in accordance with the subdivision of the text. Nevertheless, these do not combine to furnish a cohesive account of an eighth-mode structure. Following a beginning on the lower fourth of the mode, there are breathing points on *d* (the end of *Simeon*), on *f* (the end of *Sancto*), and *b* (the end of *mortem*), none of these taking the form of a standard cadence. In their reworking, Anerio and Soriano have the melody proceed from *d* through *g* (on *accepit*) and up to *c'* for the first breathing point. The second breathing point falls on *g* and is reached through a recognizable cadential gesture. The third breathing point is on *c'*, and the melody then turns downward with an emphasis on *g* before a final rise to *c'* and a fall to the final. Reminders of the medieval original occur only occasionally.

the same firm issued a Gradual that was based on the readings of the Medicean Gradual issued in 1614/15.¹ This book was brought out under the authority of Cardinal Engelbert Sterckx, who, in a prefatory open letter, named Edmund Duval, F. de Voght, and C. Bogaerts as the editors responsible.² Its validation depended on the authority of Pope Pius V, the acceptance of the legend of Palestrina's involvement with the revisions, and a respect for the editors, Anerio and Soriano, who were well-known composers in their day. This Gradual was later taken over by Hanicq's successor, H. Dessain, in 1855 and appeared in later editions until at least 1890. According to the best of our present knowledge, the 1848 edition was the first to submit to an overall influence by the Medicean Gradual. A much wider acceptance of the Roman readings was brought about by their adoption in 1871 by the press of Friedrich Pustet under the editorship of Franz Xaver Haberl. This was singled out by Pope Pius IX as the only version to be recognized officially by the Vatican, a fact proudly announced in the lengthy title: *Graduale de tempore et de sanctis juxta ritum sacrosanctae Romanae ecclesiae cum cantu Pauli V . pont. max. jussu reformato cui addita sunt officia postea approbata sub auspiciis sanctissimi domini nostri Pii pp. IX curante Sac. rituum congregatione. Cum privilegio.* Later editions continued to appear into the early twentieth century, well past the first editions brought out by the Solesmes monks.

In the instances just cited, age had only a relative meaning, stretching back little more than two centuries. Moreover, there were concurrently many sources that were perfectly content to go on employing readings that had essentially arisen around the turn of the seventeenth century and which still continued to be in use. An effort to return to medieval readings was first mounted by a Commission ordered by the Archbishops of Reims and Cambrai, which resulted in the publication of a *Graduale Romanum . . . Cantu reviso juxta manuscripta vetustissima*, issued in Paris, 1851, by the firm of J. Lecoffre et Socios. Even though later reissues of this Gradual were frequent, the restored versions were not regarded with universal approval and the subject was to be debated passionately for decades to come.

Appeals to standards of taste continued to be made for some time after the general interest in historical validation had come into play. And it is likely that in France Neo-Gallican chant continued to be performed a decade or more after the appearance of the last-known Neo-Gallican Gradual in 1846. At the end of the last chapter we remarked that in 1854 the Dominican Order went back quietly to the medieval tradition that had characterized the chants of that order. We shall not deal with this process as part of the present exposition for two reasons. First, as mentioned then, the process affected only the Dominican Order and did not impinge on the Catholic Church as a whole. Second, the Dominican tradition was essentially a late medieval tradition. The efforts led by the Benedictines of Solesmes, on the other hand, were aimed at the restoration of the earliest accessible chant tradition for the use of the Church as a whole. When dealing with the changing scene that eventually witnessed the restorations accomplished by the Solesmes